

**MASTER  
NEGATIVE  
NO. 94-82127-5**

## COPYRIGHT STATEMENT

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials including foreign works under certain conditions. In addition, the United States extends protection to foreign works by means of various international conventions, bilateral agreements, and proclamations.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Columbia University Libraries reserve the right to refuse to accept a copying order if, in its judgement, fulfillment of the order would involve violation of the copyright law.

Author:

O'Dea, Mark

Title:

Advertising as a career

Place:

[New York]

Date:

[1939]

94-82127-5

MASTER NEGATIVE #

COLUMBIA UNIVERSITY LIBRARIES  
PRESERVATION DIVISION

BIBLIOGRAPHIC MICROFORM TARGET

ORIGINAL MATERIAL AS FILMED - EXISTING BIBLIOGRAPHIC RECORD

BUSINESS

253

Od23

O'Dea, Mark

Advertising as a career; a vocational  
guide ... by Mark O'Dea ... (New York,  
c1939.

cover-title, 32 l. 28<sup>cm</sup>.

"Third printing, May, 1939."

RESTRICTIONS ON USE:

TECHNICAL MICROFORM DATA

FILM SIZE: 35mm

REDUCTION RATIO: 12x

IMAGE PLACEMENT: IA IIA IB IIB

DATE FILMED: 6/14/94

INITIALS: DG, KUB

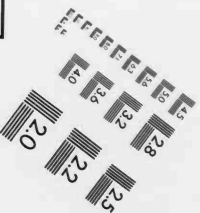
TRACKING #: MSH 01098

FILMED BY PRESERVATION RESOURCES, BETHLEHEM, PA.



ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890



150 mm

100 mm

Resolution Test Chart Labels:

- 1.0
- 1.1
- 1.25
- 1.4
- 1.6
- 1.8
- 2.0
- 2.2
- 2.5
- 2.8
- 3.2
- 3.6
- 4.0
- 4.5
- 5.0
- 5.6
- 6.3
- 7.1
- 8.0
- 9.0
- 10.0

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

1.0 mm

1.5 mm

2.0 mm

2.5 mm

A4

A5

# PRECISION<sup>SM</sup> RESOLUTION TARGETS



1303 Geneva Avenue  
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

4.5 mm

3.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

ADVERTISING AS A CAREER  
*A Vocational Guide*

Third Printing

May, 1939

by  
MARK O'DEA

*Answers to the questions:*

"SHALL I GO INTO ADVERTISING"

"IF SO, HOW CAN I GET STARTED?"

AN APPRAISAL OF YOUR APTITUDE.



D253

Q223

Columbia University  
in the City of New York

LIBRARY



School of Business

## FOREWORD

An increasing number of letters come to me and to my associates from people asking, "How can I get into Advertising?" And a great number of people are sent to me for personal interviews on this problem.

This is caused, undoubtedly, by the serial publication of my 52 chapters of "A Preface to Advertising" in *Printers' Ink*; then its book publication by McGraw-Hill Company.

These appeals for my advice are probably increased because I am on the Executive Committee of the American Association of Advertising Agencies and was Chairman of the Jury of Annual Advertising Awards for 1938.

Up to now, I regret, I have not been able to give more than perfunctory counsel to those who contemplate advertising as a career.

While I am glad to be helpful to others, I am actively in business, president of an advertising agency. This takes most of my time and concentration.

So I have felt that the most helpful thing I might do would be to organize much of the information asked of me into a vocational guide, however simple and incomplete it might be. I call it "Advertising as a Career."

This guide is not a "Course in Advertising." It is, instead, what might be called a "Conditioner," that is, a primer which can be valuable to two kinds of people: 1. Those who are anxious to enter the Advertising field but first want to find out more about it. 2. Those who are now beginners in advertising and want to progress faster.

The university graduate who has specialized in Marketing, Applied Economics and Advertising may consider this treatise rather elementary. So it must be borne in mind that it is not written for such a special group, but to the majority who seek advice, as analyzed from actual letters and interviews.

May I suggest that you treat this Guide as a sort of introduction to the subject. Please realize at once that it merely hits the high spots - it does not enter into technical instruction. No one realizes better than I that this great subject cannot be adequately treated in these 16,000 telegraphic words.

Since you have indicated an interest in Advertising, you now face the problem of how much you are interested and what steps you will take to turn your interest into a reality. You must find out if you have an aptitude for Advertising or if you had better abandon the interest and apply yourself in other directions.

At the end of the Guide you will find an Assignment, which I hope you'll work upon and send me your answers - in so doing you'll help yourself and others to a better knowledge of Advertising.

COLUMBIA  
UNIVERSITY  
LIBRARY

*Mark O'Dea*  
400 Madison Avenue  
New York, N.Y.

SCOPE OF QUESTIONS AND  
ANSWERS HEREIN

"In considering advertising as a career," said a British practitioner, Sir William Crawford, "we must define: the meaning of advertising; the knowledge it involves; the prospects it holds; the type of recruit advertising requires and the method of entry into the advertising profession."

What Sir William said ten years ago coincides, I find today, with the plan of constructing this Guide, which is chaptered as follows:

1. What is advertising?
2. Must I first study advertising's history?
3. What's "Media?"
4. What's an Advertising Agency?
5. What about the Advertiser?
6. What is "Consumer demand?"
7. What is the low-down on aptitude?
8. Must I have selling experience?
9. Must I be artistic or literary?
10. Are advertising geniuses born that way?
11. What is creative thinking?
12. What is the greatest mistake I might make?
13. How Can I analyze problems?
14. What should I do with my ideas?
15. What is "Copy?"
16. How can I make people buy?
17. What makes people read ads?
18. How does an ad get published?
19. How are ads judged?
20. What's a survey - what's research?
21. How can advertising be improved?
22. What should I read?
23. Where can I get experience?
24. What kind of a job might I get?
25. What's the geography of jobs?
26. Are there new fields in advertising?
27. What is my future in advertising?
28. "So what!" and "Oh, yeah?"

The above list of questions, I'm aware, may not be wholly satisfying - so I am prepared to add to them - note that on the last page I invite you and others to send in leading, general questions. These, with answers, will be included in the next edition. Obviously, I can't answer personal problems affecting a single individual. So kindly confine your suggested questions to those which would be helpful, in your opinion, to others as well as yourself.

FIVE WAYS TO MAKE THIS GUIDE  
MOST PROFITABLE TO YOU.

So that this Guide may be as practical as possible and help the greatest number of people, I put it into the form of Questions and Answers.

I have tried to recall the leading questions asked by those who inquire "How Can I Get Into Advertising?" Therefore, there are 28 fundamental questions; of course there are countless other questions but I make no attempt here to answer them all. Nor can I answer each one in detail.

May I make five suggestions:

1. Conduct a continuous, searching self-appraisal of your advantages and limitations.
2. After thoroughly digesting this Guide, marking passages that especially affect you, lay it aside for a week, but think about it constantly in relation to your future, then re-read it.
3. Talk over your situation with your most intimate friend of your own age, then with some senior.
4. Consider this a mere key that opens a door - enter the House of Knowledge and discover its riches for yourself.
5. Whether you pursue your ambition to enter advertising or decide upon some other career, check up weekly on your vocational progress - don't drift.

Your serious study of this Guide and your co-operation in improving it (before reading this Guide, please glance at Assignment on last page) — that is all I can ask for having prepared it.

(Note: References made in parenthesis are to chapter titles and pages in "A Preface to Advertising.")

MARK O'DEA

## 1. WHAT IS ADVERTISING?

I bring here the latest definitions by some of today's leaders. Having found that there were many definitions of former days, now out of date, I wrote to a number of prominent men, and asked if they would modernize their definitions or give new ones. Here they are:

"Advertising in its essence is simply telling a great many people about something in the quickest possible time at the lowest possible cost." - Roy S. Durstine, President, Batten, Barton, Durstine & Osborn.

"Advertising, as the term is commonly understood today, includes all sorts of public messages for commercial purposes, paid for and avowed by those who expect to profit from them." - Prof. G. B. Hotchkiss, New York University, in "An Outline of Advertising."

"Advertising is the most economical means of reaching people with a message regarding a product or service." - Lee H. Bristol, Vice President, Bristol-Myers Company.

"Advertising is the paid presentation by an identified person or organization of a proposition, usually in print or by radio, which is designed to influence people's opinion or action." - Dr. Daniel Starch, author of "Principles of Advertising."

"Advertising is the printed, written, spoken or pictured representation of an institution, person, product, service or movement openly sponsored by the advertiser and at his expense for the purpose of influencing sales, use, votes, action or endorsement." - Gilbert T. Hodges, Member, Executive Board, The New York Sun.

"Advertising is the process of exposing the usefulness, advantages or merits of products, services, institutions, persons or courses of action to those whom the advertiser wishes to influence." - Stuart Peabody, Director of Advertising, The Borden Company.

"Advertising is the process of disseminating impressions to the public for commercial purposes." - Mason Britton, Chairman, Advertising Federation of America.

"Should we not recognize advertising for what it is, primarily and fundamentally? ... it exists and grows only insofar as it continuously demonstrates that it is, in most cases, the most economical method of distributing and selling." - Gilbert Kinney, Vice President, J. Walter Thompson; Chairman of the Board, The American Association of Advertising Agencies.

"Advertising is the use of the printed or spoken word or picture to influence a favorable attitude of mind toward a product or service or the company which provides it." - P. L. Thomson, Director of Public Relations, Western Electric Company.

"Advertising is an economical substitute for a personal sales talk to a consumer." - Richard Compton, President, Compton Advertising, Inc.

NOTE: If you come across any better definitions than these, kindly send them to me, to use in a new edition. - Mark O'Dea.



2. MUST I FIRST STUDY  
ADVERTISING'S HISTORY?

Bluntly, I reply "NO." I am not like Henry Ford, however, who once discounted all history. I will admit that one should have a general knowledge of general history, but I do not believe that it is imperative that you make an exhaustive, burdensome study of the advertising since the dawn of civilization.

Advertising is a living art, as new as tomorrow. Precedents are being broken daily. It is, indeed a kind of news. Its forms are ever-changing. No history could have predicted radio-advertising - no one could imagine the old-time town-crier becoming a modern radio announcer. (Kisses from Venus, page 99) Even the printing press changed the form of advertising.

It is, of course, fascinating to study the early forms of advertising and trace its progress. Also, to know human nature one should not be ignorant of social history.

Go back 7000 years, when the Egyptian merchant advertised his wares verbally by telling their virtues to passersby. Even today there are still such primitive bazaars in primitive countries. For example, I saw them in China, in Morocco. Even in New York City there are street markets in the Lower East Side where ancient advertising is employed by push-cart men. In form, their vocal advertising is not wholly different from modern radio announcements.

The knife-sharpener who rolls his grindstone around on wheels - with his tinkling bell and his call as advertisements - has his counterpart in pictures left us by ancient Egyptians.

History, to the advertising student, should center around the Market Place where men meet to exchange goods or services. Fundamentals do not seem to change even if technique does. A Lenin may create a "New" Economic Policy, but he faces the inevitable, superior law that goods must be exchanged - whatever chaos he creates temporarily in the distributive system cannot in the end avoid the primitive, eternal laws of man's barter with man.

"Men live by exchanging," said that early authority on economics, Adam Smith. From cave man to you, this is a law of survival ..... self-preservation, as psychologists agree, is our first instinct.

If "men live by exchanging," then advertising - whatever its form - is a part of exchange. Whether it is a crude sign on a Pompeii wall or a crude sign in Colonial Philadelphia, advertising a "Lost, Strayed or Stolen Slave" - whether it is a "Salt Sold Here" sign on a building in the Roman Forum or an "When it rains, it pours" ad in the Ladies Home Journal - whether it is a breathless announcement of tobacco in early England or a breathless Chesterfield radio announcement of today - you can trace advertising as a part of exchange from the dawn of man.



### 3. WHAT'S "MEDIA?"

This term is used as the plural of medium, that is, the means of contact between the advertiser and the prospect.

It ranges through the alphabet: Almanacs, Booklets, Car-cards, Direct mail, Envelop stuffers, Hand-bills, Lantern slides, Magazines, Newspapers, Posters, Radio, Skywriting, Store displays, Theatre Programs, Windows.

There are many other classifications, and many divisions in some of the above. For example, there are several kinds of magazines, weeklies and monthlies of general circulation or of specific appeal, as for women; then there are trade papers of an industrial character, trade papers of a professional character.

"Expressed simply, it is the function of a medium," points out Professor H. K. Nixon in "Principles of Advertising," "to bring the advertiser's story to the favorable attention of the greatest possible number of prospective purchasers. In judging any medium, these two considerations - the kind of people it reaches and the kind of attention they give the advertisements it presents - are fundamental."

There are various measurements employed in judging media and their effectiveness. For instance, in the magazine and newspaper fields, the circulation is carefully checked by the Audit Bureau of Circulations, so the buyer of space can learn what he has to pay per line, per thousand copies circulated. Advertisers and agencies study more than circulation - they want to know the editorial and news strength, the buying power of the audience, the reader interest, methods used to gain circulation, the area covered by the circulation, the record of other advertisers in the publication, etc.

In radio there is the Crossley Rating, a method of establishing the popularity of programs. For outdoor advertising there is a Traffic Audit Bureau.

All this indicates an elaborate, many sided, huge industry - hence a large personnel.

Media represent, of course, the basic force in advertising. From time immemorial, media offered the advertiser the means of communication with buyers.

The media field is therefore a route to success you should consider, the advertising side of it, if you prefer. Many of the leaders in advertising began in media, many to stay with it, some to transfer to agencies or to manufacture or other fields. Training in this field - ranging from your home-town paper to a national magazine or from a local broadcasting station to a "chain" - is invaluable.

While in itself, it is a profitable, thrilling business, experience in it is also helpful if you want to prepare for an agency career. Every agency has a media department, specializing in advising advertisers as to what media to include in their budgets and how to employ media profitably. Likewise, if you wish to go with an advertiser, a knowledge of media is valuable.

#### 4. WHAT'S AN ADVERTISING AGENCY?

An advertising agency is an intermediary between media and advertiser. Its income is derived from a 15% commission paid by media. The medium sells a \$100 space to the agency for \$85 which then bills the advertiser \$100 for it. No, the advertiser can't get it for \$85.

As media are primarily interested in editing and circulation and the advertiser in manufacture and distribution, it was natural for advertising talent to organize itself years ago into agencies and much credit for advertising technique belongs to these specialists.

Now let us analyze some of the functions of an advertising agency. I quote from an article in *Printers' Ink* - July 19, 1934.

"In the first place, it is composed of a group of men of wide and varied business experience. Its work is completely departmentalized and each section is under the direction of a man who is a specialist.

"Upon one type of man in every agency the activities of the whole enterprise depends. He is a go-getter - often the high-pressure sales type - endowed with imagination - a born showman who can stage his intangibles and by the sheer force of his presentation get the signature on the dotted line. Usually he is called a contact man or an account executive.

"Then there is the copywriter who can make words sing; or packs them with dynamite - and who is one of the most necessary of the workers in the agency.

"The art director must know artists and their special technique - which one to employ on a food advertisement; which one on an automobile account and which one on a men's wearing apparel account. He must know the treatment of artwork for different kinds of paper and for different printing processes.

"There is the space buyer, a specialist on the circulation of newspapers and magazines. He knows rates, coverage, markets, and has at the tip of his tongue a bewildering array of facts and figures. When an advertising campaign is planned he must know what publications to put on the schedule in order to reach most effectively the present users and potential buyers of the products.

"In the agency are research men who make every conceivable kind of survey and market analysis to get at the facts about the demand for a product, its uses and its markets.

"Somewhere in the organization is a man who has a 'feel' for type faces and type arrangement and is able to do tricks with it.

"And in the big agency that has scores of accounts, there are many, many more specialists."

The co-ordination that takes place in the work of an agency is not the brilliant effort of any one man, but requires team work of a large number of people.

## 5. WHAT ABOUT THE ADVERTISER?

In the arch of advertising, the key-stone, of course, is the advertiser himself. Media might exist without him. Agencies couldn't.

Without advertising, newspapers and magazines would cost the public many times their present price, possibly 10¢ for newspapers and 25¢ for 5¢ magazines. Radio would have to be paid for by the listener.

The advertiser is primarily interested in manufacture, production. He uses salesmanship and advertising to dispose of what he makes. There he stops, usually. Functionally, the advertiser likes to feel that making good goods at fair prices, seeing that primary selling is done and reaching the consumer through advertising, completes his cycle and that he should profit thereby.

So, over the years, most advertisers of a national scale have employed advertising agencies to execute their campaigns. Advertisers employ Advertising Managers and maintain advertising departments which function as intermediaries between the two concerns. This is in varying degrees, according to the kind of business. Some concerns maintain large advertising departments because they do most of their own work - others treat their agency as if it were a company department, and have a limited department of their own.

I speak above of big business. Stores do not come under such elaborate plans. A large store has its own advertising department and transmits its ads direct to the newspapers. A little store may depend upon the advertising department of the newspapers. A large mail order concern may do little publication advertising because it concentrates a large department on its catalogues and special mailing pieces.

So there are many variances as to how advertisers execute their plans.

One route in a career in advertising is to get in a Sales Department of an aggressive advertiser. Let it be known that you are interested in advertising and recognize the value of actual selling as preliminary experience.

While on the selling end, think and learn all you can about advertising.

Another route is to get into the Advertising Department of a newspaper that carries considerable local retail store advertising. Get contacts with the advertising managers of such stores. Give them ideas.

Do not think all the glamour in advertising centers in the big publications and the big agencies in the big cities. There's real glamour in the field of the advertisers. Look around your community, seek local openings.

## 6. WHAT IS "CONSUMER DEMAND"?

We are all "wanters," judged by primitive instincts ... we want food, shelter, safety, health, etc. As we progress beyond bare necessities, we become "demanders." We seek the refinements of this miracle age.

"Consumer demand" is the term used for composite wants, brought on by modern living. There is a "consumer demand" for automobiles because people are no longer content with horses and buggies. There is a "consumer demand" for better foods because we are beyond the stage of primitive diet. We want clean teeth - so there is a "consumer demand" for dentifrices.

And so it goes - better living increases wants. Some reformers rail against advertising because they claim it stimulates ambitions ... they would have civilization stand still. They would think it wrong to want electricity if lamps give light - their predecessors would say - "Why costly lamps and kerosene when candles give light?"

If the philosophy of American life is wrong, then advertising is wrong. If we are to go back a century, then there is little use for selling or for advertising.

But as long as this nation is what it is, there is a natural, legitimate "consumer demand" ... recall the consumer's demand for radio sets, imagine the coming consumer demand for television sets. Fancy the day when some Ford produces safe, cheap airplanes!

Surely there is no sin in wanting something one hasn't got ... what's the crime in saving money to buy useful things or to buy them on instalments? (New Prospects Every Second, page 87)

Certainly advertising fosters wants. It made women want sewing machines, washing machines. All to save them from drudgery. Certainly advertising creates wants for things not always material - for enjoyment of movies, for hobbies like photography, for vacations, for fleeting pleasures. That's not a crime, is it?

To foster discontent is a good thing - if it offers a remedy, as most advertising does. Of course, it can be carried to an extreme; some people overdose themselves. But advertising doesn't force anyone, any more than a show-window does. If people over-buy, it's their own misjudgment, regardless of advertising. "Consumer demand" doesn't mean hypnotizing the people. Reversely, it means satisfying their wants and the public is increasingly critical and choosy.

It is the responsibility of advertisers to keep up with consumer demand - if possible, to anticipate it. Their advertising must be keyed accordingly. Failure to make goods that satisfy consumer demand, failure to advertise them intelligently means to lose consumer sales.

7. WHAT'S THE LOW-DOWN  
ON APTITUDE?

First let us consider two simplified definitions now in use for psychologically describing and classifying average humans:

Introvert: One who lives from within - a mental recluse - one who dislikes to mix with people.

Extrovert: One who mingles and shares with others - one who likes people and is interested in mass progress.

It is apparent that one must tend toward being an extrovert to succeed in advertising. Obviously, you have to deal with people, you can't be a hermit. Of course, many introverts succeed, even in advertising - they live as introverts but think as extroverts - Marshall Field, for example, or John Wanamaker.

Salesmanship and advertising depend upon contact. A scientist or an inventor might succeed best if he is an introvert. I don't say one has to be a Barnum or a show-off to succeed in advertising. It used to be that the "traveling man" was pictured as a loud fellow, a joke, the limit of extroversion. But he's pictured differently today.

Please do not get confused about introverts and extroverts. I realize many young people are temperamentally shy and have not yet classified themselves. Time does much in classifying people. The most timid Freshman may become Tomorrow's extrovert. The loudest Rah-Rah boy may retire into Timidity tomorrow.

It's what you want to be that really counts. This indicates how you will succeed, not as an extremist, but as a normal, balanced person.

I hope you are flexibly minded - while intent on your destination, don't let it be known as an obsession. Don't talk about yourself too much. Listen while the other fellow talks. Meet people on their ground. Remember that no less an authority than Dr. John G. Hibben, former president of Princeton University, said: "Education is the ability to meet life's situation."

To live the full life that advertising demands, you must inevitably think of "the other fellow" - en masse. You must think of people's wants, how to satisfy them. You must have a universality of mind. Some of the best cosmetic advertising has been done by men - I recall the best Palmolive Shaving Cream ads as executed by a woman. A man wrote better Kotex ads than a group of women.

A successful advertising man must have a broad horizon. He should be a deep student of newspapers, magazines and radio, appraising what people want. He learns thus new tendencies. News and editorials are not far from advertising. Ads pay best when in publications that are appealing.

8. MUST I HAVE  
SELLING EXPERIENCE?

Here I must not give a positive "yes" or "no" answer. The consensus of opinion would be "yes". Numerous young men have told me that this was the advice they got when they interviewed many leaders in advertising.

"Go get a job in a store" or "Do house-to-house canvassing" they are told. This advice is especially given to those who want to become copywriters or contact men. I agree with the general consensus of opinion, with this reservation: some people have an instinctive "sense of selling" who never sell. Furthermore, advertising today is not confined to products, as formerly.

For example, the campaign of the Association of American Railroads devotes itself to selling ideas. This is in the new field of Public Relations, a rapidly growing field, in which trained thinkers are scarce. There are many leaders in advertising who have never been store clerks or house-to-house canvassers, just as there are many who have had fine training in the selling field. So much depends on the person.

No one can say that sales experience is going to handicap you. It is certainly more helpful than harmful. It shows you the processes of mind of prospects. It shows one how to get down to earth, how to avoid being Ritz or superior. Some beginners in advertising take a "know-it-all" attitude. Their superior intelligence misleads them into thinking the public is equally intelligent.

A recent census of Education shows that out of 82,200,000 adults only 2,380,000 have college educations, while 49,590,000 have grammar school or less, and 15,130,000 have high school. So, remember, the basic education of about 75 people out of 82 is confined to high school or less. It is such minds that must be reached in selling and advertising, so be humble, mentally. Study how magazines and newspapers are edited for the mass mind.

Whether you actually sell or not, get into the atmosphere of selling. If you have a job with a large concern, try to get into the advertising department. If you try to get a job on a small town newspaper, try to get into the advertising rather than the editorial department.

If you are in a situation where you can't get close to advertising, then lean over backward to gather all the knowledge possible about salesmanship. Talk to salesmen, to clerks, study their methods, observe customers. Give extra attention to studying ads that sell, rather than to those that generalize - I mean store ads and mail order ads especially.

Above all, please do not get any idea that advertising is apart from selling, that advertising consists of cute tricks, snappy sayings, pretty pictures.

For a number of years I wrote Lucky Strike advertising - I was amazed at the great number of people who bombarded the Company with half-baked "ideas." Most of them were tricky slogans or cute phrases. Some were utterly wild. I should say all lacked sales-thinking - these people considered advertising something apart from selling.

In advertising, you've got to be a salesman. How you get the training is immaterial, just so you get it or develop a "sense of selling." Your success will largely depend on how you study advertising and your intelligence in employing it to sell products, ideas or services.



## 9. MUST I BE ARTISTIC OR LITERARY?

There was a very nice young man sent to see me recently. He came from Buffalo. As he entered my room I was amazed at his get-up - he wore every color, I admit pastel, but he was one of the shyest people I had ever met. He talked a Victorian language. He wanted a "genteel" job.

It turned out that he was an orphan raised by three aunts and although he was twenty, he'd never been out of their charge. So when he got to New York he shed his hometown Fauntleroy clothes and decked himself out in the latest "Esquire" wardrobe. He was more New Yorkerish than anyone here in New York.

Yes, he had done water-color painting and had written some poems. He had some urge to try short stories, maybe a play. He thought some advertising vulgar. This boy, at heart, was no sissy. There was a manly sub-structure, willing to assert itself. His was merely a veneer, caused by an unfortunate rearing. But his pose was that he was "artistic" and, therefore, would succeed in advertising.

I advised him to change his whole aspect toward advertising, toward life itself and to come out of his cocoon, to face the realities. But I could do little for him - he needed a professional psychiatrist to advise him about the facts of life. I tell of this case, not because it is wholly typical, but to emphasize the fact that too many consider advertising as an artistic career. It isn't. Far from it.

On the other hand, I do wish to speak of other emotional qualifications. Don't fear being ROMANTIC or DRAMATIC or EMOTIONAL. For these are as important in business, in advertising, as they are in life. (Appraising the Dramatic, page 35)

Elemental romanticism controls the theme of much selling, through advertising. To know people one must know the romance of life, the motivations that rule people.

Drama? It is the most sought after treatment, as effective as News. Recently Elizabeth Arden - an astute practitioner of advertising - pointed out to me the drama in an airplane ad that showed Chamberlain ready to fly to Godesberg - an old man on his first flight to a great event, while the world waited! Here was drama, thrill, emotion.

If you're feeling "artistic" or "literary" - oppositely, if you are suffering from suppressed primitive instincts - get wise to yourself, however painful. Urge someone to tell you the truth about yourself. If you're inclined to extremes, struggle to be average - that's frequently an achievement!

I must warn beginners in advertising that cold mathematics and statistics have their place in judging ads. A cute headline or a pretty picture or a trick slogan isn't the sole consideration. What you like may not be what the public likes.

10. ARE ADVERTISING GENIUSES  
BORN THAT WAY?

Certainly not! There is no divinity of birth that makes great advertising men - every one occupying a top place has grown into rank through hard work - most of them had humble beginnings. They are fortunate in coming from "the common people" so they understand mass wants, mass appeal. Few came from rich families - few were youthful society play-boys.

Let me outline the careers of a few men and women I know who command high salaries in the advertising world:

1. Today the manager of the publicity department of the world's largest electric company, he began as a bookkeeper, but he was advertising-minded.
2. With financial resources swept away and an ill husband, she got a job as a stenographer and now she's Advertising Manager of a large shoe company.
3. With an eye to advertising, he first got a job as a reporter on a small town newspaper and took a correspondence course in advertising so as to land a job in the advertising department.
4. After being graduated from an Illinois business college, he became a stenographer in an advertising agency, then learned to write copy.
5. He thought he wanted to be an engineer and during college vacations became a book canvasser. He learned selling, got a job with a magazine and sold space. Today he is a leading publisher.
6. At 23, he became an "office boy" quitting a paying but uninteresting job. He was so fascinated by advertising that now he's president of a large agency.
7. She found 15 mistakes in different ads of a leading store where she worked and won a transfer to the advertising department - now ad manager of an exclusive shop.
8. He sold milking machines in Ohio and then paper. He paid attention to advertising, made suggestions - now he's advertising manager of a large paper concern.
9. From being a bookkeeper she was transferred to the space-buying department of a large advertising agency and now she is Assistant Treasurer.
10. In exchange for meals he wrote some ads for a restaurant while studying advertising - and attracted small jobs. Now head of leading concern.

You don't have to be a "smoothie," just graduated from a big university; you don't have to be a Greenwich Village artist....all advertising asks is that you have an understanding of people, their wants, their everyday reactions. Equipped with average intelligence, plus imagination, plus ambition, plus industry, you have a reasonable chance to succeed.



## 11. WHAT IS CREATIVE THINKING?

Creative thinking in advertising is merely practiced thinking - organized, concentrated, always concerned with a problem.

Your life is made up of problems. So you are familiar with the first step in Creative Advertising - it can be no mystery. The person who goes through life merely solving his own problems of self-preservation remains a clod - he has the rudiments of Creative Thinking but he fails to develop them. You can master the technique. Practice is the key.

"Compared with what we ought to be; we are only half awake," said Professor William James of Harvard. "We are making use of only a small part of our physical and mental resources. Stated broadly, the human individual thus lives far within his limits. He possesses powers of various sorts which he habitually fails to use."

The greatest creative advertisers have not been especially blessed, but they have developed their mental power through exercise. They have learned to think systematically. First, they resolved their thoughts into problems.

Henry Ford, for example, gave himself the problem of creating low-priced cars. Rockefeller's problem was to give homes kerosene lamps. Edison's problem was to replace them by incandescent electricity.

To recognize problems that not only face you, but face millions of others, starts you thinking advertisingly. This does not mean you have to be a scientist or a scholar.....creative thinking is not limited in its scope. You might have been the man who invented hump-hair-pins....disgusted with women losing and scattering the old kind everywhere and continually fixing their hair. He thought of their problem.

Simple solutions of every day problems do not require genius as much as they require organized thinking. Look about you and see how advertising helps to solve problems - from the electric toaster at breakfast to the illuminated dial of your watch or clock at night.

The kinds of problems solved by advertising are best typified by those which affect the most people. So it is wise to train yourself to think in terms of mass problems, to study the problems of others.

"If there is any one secret of success," says Henry Ford, echoed by many other leaders, "it lies in the ability to get the other person's point of view and see things from his angle as well as from your own."

Owen D. Young talks of creative thinking in another way: "The man who can put himself in the place of the other man, who can understand the workings of their minds, need never worry about what the future has in store for him."

Millions of dollars have been made in advertising by solving the problems of housewives; other fortunes from solving problems in easing business methods. All phases of life are constantly being improved, bringing to the United States comforts unknown throughout the rest of the world.

Face a problem, define it, analyze it, and you're on the way to Thinking Advertisingly - you will learn to interpret the merits of a product or service into public desirability. This means creating copy ideas that appeal - new reasons why the product is superior, for example. It means new headlines, new pictures, some adopted from old ideas, but brought up to date.

12. WHAT IS THE GREATEST MISTAKE  
I MIGHT MAKE?

The gravest danger in creative thinking lies in becoming a fanatic. The world is full of those in whom a small, still thought eddies into a cyclone, people who then lose all perspective of their ideas and become misanthropic, feeling that the world is against them.

They become self-hypnotized by their ideas. They see a fortune where it doesn't exist. They cling hopelessly to a single idea, unwilling to admit its impracticability. Ultimately they become martyr-minded.

It is easy to become obsessed with a single idea. It is wiser to treat all ideas as if they were laboratory experiments - to try and try again with the patience of a scientist.

So I am not advocating lack of persistence, if properly applied. Cling tenaciously to ideas that prove their acceptability to others - but beware of ideas that appeal to you only and which may become obsessions. The test of true advertising genius is to think in terms of service to others - lean toward the altruistic, how to benefit others and you have one secret of lucrative salesmanship. People will gladly reward you for your services to them.

By practice, you can learn to think actively. Passive thoughts merely guide you through the day. One's stream of consciousness from rising to retiring is filled with little thoughts, almost automatic. Some days one may never have a single moment of active thinking.

Some people cannot concentrate - they may have an active thought but it is merely a flash and cannot be expanded to even one minute. Many cannot think of one subject for five minutes. The average person, Professor William James of Harvard computed, thinks for only six minutes out of each hour. The other fifty-four minutes are wasted, sterile. Even the six minutes may not be creative, but simply passive. To think properly and profitably, that is the problem. To day-dream requires little effort.....one can drift through life on a cloud.

Oppositely, he who thinks of what he thinks and exercises this function knowingly generates the power of dominating others. To master one's thoughts is to master one's destiny.

Out of active, organized thoughts come advertising ideas. Nearly everyone has selling ideas, some worth fortunes, others useless.

Assuming the quality of one's thoughts to be constructive, the fundamental fact is that it is one thing to have ideas, quite another to make them practical, still another to dispose of them. Herein lies the difference between thinking actively, consciously for profit and thinking passively, wastefully.

### 13. HOW CAN I ANALYZE PROBLEMS?

Once a druggist in Ft. Wayne, Indiana, named J. C. Hoagland, charged himself with a problem. How could he relieve housewives from being dependent upon sour milk to raise bread? It was uncertain, not always convenient.

Without being facetious, let me point out that he was not a housewife or a baker - I mean it was not his personal problem. But in creative thinking a man or woman is not limited to solving problems of his own sex alone. Mr. Hoagland became an analyst of baking and studied every phase of the problem.

He then thought out a way to lessen housewives' work and his solution became what we know as Royal Baking Powder ... as far back as 1893 the once small-town druggist was offered \$12,000,000 for the goodwill alone of the business he had built up in his store.

Similarly every person who profits from creative thinking must analyze a problem. Rarely do the answers come from sheer inspiration. One can seldom jump from a problem to its solution.

One of the dangers in analyzing it is to become obsessed by a single track diagnosis, to assume that there is only one possible solution. One may fail to explore all the phases of the problem. This requires patient foundation work and often research.

Another danger is superficial thinking - it usually results in disappointment and a too speedy abandonment of the problem. Discouraged, one says: "Oh, that's too deep for me!" In such cases it is often wise to relax the mind and let it rest for a while. Lay aside the problem, then come back to it afresh.

Having analyzed the problem adequately, then the first steps can be taken toward the solution.

Consider every conceivable solution. Set them all down. In two columns, classify their Advantages and Disadvantages. Leave out personal tendencies - think of how others would respond.

Judge each possibility coldly, judiciously. Great executives rarely consider themselves as final authorities. I am told that Listerine executives, when they were about to introduce their dentifrice, first made a national test as to flavor - they asked thousands of people to vote on three different flavors. One won overwhelmingly and was adopted.

Like theatrical producers, many manufacturers try out advertising ideas in small towns before venturing into the cities. They learn how the hundreds or thousands react before they approach the millions.

14. WHAT SHOULD I DO  
WITH MY IDEAS?

Ever since Eve sold that apple to Adam, people have had an unquenchable interest in the technique of disposing of ideas.

It has not been confined to the mere exchange of products for a price - natural like apples, or packaged like Jell-O. Quite as if they were commodities, thoughts have been sold - the Apostles offering salvation, Columbus offering to prove that the world was not flat, Napoleon offering glory.

The technique has not been confined to one person selling to another. Aside from wars, Nations have conducted organized, aggressive campaigns for the propaganda of ideas - once this young Republic offered democracy to a monarchical world, today Russia is offering Communism to a democratic world.

But from that transaction in the Garden of Eden, all mankind has been affected ... certainly Noah's big idea has never touched our imaginations as much - in selling tickets for the Ark he merely used the crudest sort of fear psychology. Eve employed Persuasion, more subtle - as did Cleopatra with Mark Antony and Josephine with Napoleon.

But this is beginning prematurely to analyze the technique of disposing of ideas. To approach the subject more fundamentally, we should transpose the term "disposing of ideas" into the modern term "salesmanship."

There are thousands of men and women with unsold ideas who need instruction in the rudiments of selling. From today's rich library of books on salesmanship, they can learn much, the degree depending upon their susceptibility to instruction and their ability to personalize what they absorb.

To sell your ideas you've got to "sell yourself" - you've got to get a man or a group of men to believe in you and in your ability.

Self-selling is the most difficult thing of all. We have inhibitions about telling how wonderful we are. So my advice is to sell yourself by indirection, that is, to concentrate on your equipment. If you have ideas, discuss them. If you have made studies of products or ads, tell your findings.

But don't make the mistake of sending half-baked ideas to big advertisers or to their agencies. Most will be returned unopened, as such concerns fear lawsuits. People are constantly instituting suits against leading concerns, claiming their ideas were stolen. Usually the evidence shows up the common element of coincidence or that the concern had employed the idea long ago in some form.

If you have a marketable idea, write to the concerned party about it - you need not reveal its details. If the concern is interested, you'll be asked to explain it. You'll be treated fairly, so don't be worried by suspicions. Don't imagine your idea has never been conceived before. Concentrate on your application of an idea to a special problem. A Palmolive idea we used years ago, I later applied to Lucky Strikes. It seemed utterly new in the cigarette field. (The Theme's the Thing, page 207)

Take a close-up picture of advertisers in your community - work out ideas that you think would be constructive. Polish these ideas. Don't present them until you've worked out every detail - if you feel unable to do so now, save your ideas until you are better prepared to develop them.

To the beginner, the word "copy" is often confusing. It is certainly a misused word. Usually, "copy" means the ad itself, not merely the reading matter. "Copy" includes the central idea, the pictures, the headlines. Reversely, often the reading matter only is called "a piece of copy."

He who creates the ad or the copy is usually called the "copywriter," a contradictory term. One never hears of a "copy-artist" or a "copy-typographer." Nor does the copywriter copy anything.

True, the idea may come from an artist, an account executive, or from the client or his salesman, or from the public - the "copywriter" whips it into shape. He does two principal things - he visualizes the ad crudely on paper and writes the words. Ideally, he thinks of the ad as a whole, because he thinks of its total effect on the readers.

The copywriter's crude layout will show the headline, its relative importance, the relation of reading matter to picture, a coupon if desired, the company signature, etc. - all the elements - his job is to direct the Art Department into visualizing a pleasing ad that isn't too arty.

He turns over his rough layout to the Art Department, where "layout men" carry it to a better stage of visualization. Whereas the copywriter may have drawn a square or circle on his "rough" marking it "Picture of child eating breakfast food," the "layout man" sketches this scene in.

Sometimes, of course, the idea develops pictorially first. Then the layout is made first, with indicated spaces for the various non-pictorial elements. Then the copywriter supplies an appropriate headline and the reading text, keying everything to the dominant picture. So collaboration is necessary. Often the copywriter and layout man work closely together as a pair, pooling their creative thoughts.

"Copy," regardless of its definition is the most important word in advertising because of its all-embracing character. It is the foundation of any advertising campaign.

Copy ideas are the most precious factors in advertising. Millions of dollars are put behind a good idea, because a good idea sells multiplied millions of dollars of goods. If you have a trend toward the use of words and can learn how to use them as salesmanship-in-print, you may want to become a copywriter. This is not easy - although the financial returns make it most alluring. There is a steady demand - based on business conditions - for sound copywriters.

Keep one thought in mind: Your ads must achieve actual results; people must be made to respond. Remember, waste in advertising is easy - sales are the only things that count.

16. HOW CAN I  
MAKE PEOPLE BUY?

First, "arouse in the other person an eager want." That might be the essence of advice of a thousand men who have succeeded in advertising, but I quote it from one of America's foremost psychologists, Professor Harry A. Overstreet, who says in his book "Influencing Human Behavior," the following:

"Action springs out of what we fundamentally desire and the best advice which can be given to would-be persuaders, whether in business, in the home, in the school, in politics, is: - first, arouse in the other person an eager want. He who can do this has the world with him. He who cannot, walks a lonely way."

Please re-read the above quotation - it is precious advice because you are a "would-be persuader."

As I said, in speaking of Consumer Demand, we are all wanters. Desires can be awakened in us. You can awaken desires in others - desires they have consciously or unconsciously.

To do so you must understand the fundamental human emotions, as I outline them under the question: "What Makes People Read Ads?" Then, after you know emotions you must study motivations. Why do people act or fail to act? Why does one get results and another fail?

"You can make more friends in two months by becoming interested in other people than you can in two years by trying to get other people interested in you," says Dale Carnegie in "How to Win Friends and Influence People."

Paraphrased, this means the ads you conceive should show primary interest in the reader's problems, rather than display a selfish interest of the advertiser. People are more interested in what a product will do than how big the factory is where it is made.

In thinking of alternative ways to make people buy, reduce them to the most reasonable five or three, checking and rechecking. Obtain the reactions of others. Listen to their arguments pro and con.

"Professor Copeland of the Harvard School of Business a few years ago said that in every purchase we make we exercise only 15 per cent of reason and 85 per cent of emotions," Gilbert T. Hodges of the New York Sun points out in "Discipline for the Young Man in Advertising," in Printers' Ink. "In other words, the intrinsic value, or utility appeal, of the product, only entered into the sale to the extent of 15 per cent, and 85 per cent of the sale was made up of emotional appeals, such as style, color, and design, reputation, goodwill and pride of ownership, social prestige, friendship and the like."

Never forget that we all act emotionally, even in buying (The Emotional Appeal, Page 175). "Hardly a sale can be made," I point out therein, "be it through oral or spoken contact, unless some emotion is aroused."



## 17. WHAT MAKES PEOPLE READ ADS?

The pat answers are, of course, "a powerful headline" or "a pretty picture." But these are methods of attracting attention.

One must think more deeply. People look at ads or at store windows or at counters or listen to sales arguments because, in some form, they want to better themselves. Curiosity is a primary motive, eternally connected with self-preservation. People want to satisfy some emotional urge - simple or complex.

Three times a day (or oftener) there is the feeling of hunger, of thirst. Hence all food and beverage ads, if appetizingly presented, have an instinctive appeal. In this field, the most powerful ad(it's in the form of an electric sign) is "EAT" (page 187).

Another fundamental urge is to be clothed properly, warmly, smartly. And with it goes comfortable housing and sleeping accommodations.

Then come other yearnings:

To love and be loved ... to be healthy ... to get enjoyment through entertainment and sports ... to conquer fears, hence life insurance and savings ... to prevent loneliness ... to be attractive through adornment and cleanliness ... to satisfy ambitions, lifting one above the average ... to be up-to-date on the news of new things.

Granted that these emotions stimulate people to read ads, then one must learn how to employ advertising to satisfy their emotional wants.

So the question: "Which is most important, the headline or the picture?" This is rather a confusing question because they are relatively important, varying in their degree in each problem.

Both the headline and the picture - in the average run of ads, say in magazines - attract attention - the eye often encompassing both. The headline may pull the eye into the picture or vice versa.

The mind is in a "What's that?" attitude. The ad must answer. It must reveal how the product or service satisfies some want, some emotion. It must not tell too little, it must not leave the reader unsatisfied - too many ads have this defect.

The best headlines, the best pictures, and, therefore, the most profitable ads, are those that are written to selfishly satisfy the reader. Reversely, the most pathetic, wasteful ads are those that selfishly glorify the advertiser - mere exhibitionism.

So think always of the reader first - not yourself - not the man who O.K.'s the ad. Vanity is costly.

18. HOW DOES AN AD  
GET PUBLISHED?

A case history of one typical ad:

November 15 - Having already planned the new year's advertising program and approved the budget, the executives of a large hat company and its advertising agency are meeting to discuss details - for example, a certain color page for men's hats, to appear in Collier's in the spring. They decide upon the three models to be shown. Discussion of copy points follows. The executives of the hat company give their rough ideas as to the points that need emphasis. The agency men give theirs. Also attempting to bring out any new important points not already discussed.

November 20 - The agency has held meetings among its principals in which further discussions of copy and art have taken place. Plans have jelled. Layouts and copy are now shown to the client. But, at the client's request, certain revisions are necessary.

November 30 - Final approval of the rough layout and copy. Orders are given to the artist to draw the hats (on heads of men), plus a scene. The artist is given two weeks.

December 15 - Art work approved with certain corrections. Sent to engravers. This will take from 10 days to two weeks. In the meantime, type will have been set, according to the layout, so client can be shown a layout with proofs of pictures and type pasted in. All elements of the advertisement - i.e., headline, pictures, text, logotype, etc. - are arranged just as they are to appear in the magazine. At this stage the client may, and frequently does, make author's corrections in the copy. For instance, sales strategy may now call for the introduction of a \$5 price for the hat or, conversely, competitive conditions may make it desirable to leave the price out. Forms are always kept open to the last possible moment.

December 27 - Progressive proofs come from the engraver's. Artist, production man, account executives and client all meet to discuss faithfulness of the reproduction. Perhaps it is found that the red plate is too strong. Corrections are ordered from the engraver's.

From the very beginning, the agency has been in the process of developing merchandising ideas to help fire dealer enthusiasm. For the dealer organization by tying-in with this national advertisement can add enormously to its effectiveness. This ad, other ads of the campaign, displays, direct mailing pieces and other dealer helps have been collected and arranged in a portfolio. The portfolio explains in detail the various promotions in back of this and each of the other advertisements. The portfolio must be printed in time for the salesmen to take out on their trips to dealers.

January 3 - Ad and sales portfolio completed. The salesmen on road. Salesmen will not only take orders for hats but will urge dealers to tie-up in every possible way with window displays, display cards, direct mail pieces and newspaper ads. These are shown in the portfolio and ordered by number.

April 15 - Ad appears in Collier's. Public sees it for first time. All over the nation dealers are co-operating with special selling efforts of their own. Thus the whole process of merchandising hats is thoroughly coordinated and the advertisement is in a position to produce the largest number of sales possible.



## 19. HOW ARE ADS JUDGED?

Let us consider the simplest form - a store ad. Say it appears in the evening paper. The results will be known the next morning by the number of people who come to the store to buy the article advertised.

It may be a "special" of such value that the clerks of a particular section may be swamped ..... it may be just a fair puller, bringing a higher than daily average of sales ..... it may be a flop, bringing no added sales.

Retail store advertising is closely watched and comes nearest the type that can be turned on or off like a faucet. Its results are quick and definite, good or bad.

Consider another form of advertising: mail order. Here the resulting coupons and sales tell the story - first a quick check, then a long lasting pull - often two or three years after the appearance of the ad. Inquiry ads, too, (those with coupons for samples or further information) are easily checkable.

One can easily learn whether Ad "A" is better than Ad "B" or Ad "C" better than both. Ads are "keyed" so as to reveal the publication in which they appeared. (Note the "keys": Dept. A or different street addresses of "SEP," meaning Saturday Evening Post).

Such types as mentioned may be called ads of "direct action."

There are also the ads of "indirect action," such as you see in magazines - but these, too, are built around known results, usually.

Some are pre-tested in newspapers in test cities and their results checked by local store sales. Others are checked by appraising all the selling points. Then there are specialized appraisal concerns that go from house to house and check housewives on what ads they saw and didn't see - whether they associated the ad with the product - etc.

Recently I saw a demonstration of an invention of a group of Purdue professors - a remarkable apparatus, not yet in commercial use, which photographs a reader's eyes - what they look at as they turn pages, where their eyes linger on picture, headline or text, what they skip, etc. This apparatus is revolutionary in its application for judging ads and will antiquate many less scientific methods.

Judging the positives and negatives of ads is of ever increasing importance. Today little advertising is done on whims or hunches.

It is easy to test out any copy theme. I recall how Pepsodent ads were first tested out in Grand Rapids, then in 3 other cities, then in 10, then in 25. All this preceded any magazine advertising. Couponed newspaper ads offering free samples showed which ads appealed, which did not.

Added effectiveness has been brought into advertising in the past ten years by new scientific measurements.

A survey, large or small, generally means learning the consumer attitude in advance of advertising. Or it may mean finding out the possible reception of a contemplated change in a product. In a national survey, thousands of people are interviewed. Carefully worded, non-prejudicial questions are asked. Answers are recorded and tabulated.

Survey work is outside such organized factors as "keyed" advertising, and outside such things as popularity ratings of radio programs. Here answers are more obvious.

There can be surveys of public opinion, such as polls. People can be asked to vote on what they consider major appeals. Sometimes a survey may be in the form of a contest, where the advertiser gets various reactions of the public. The most popular form is - "I prefer \_\_\_\_\_ because \_\_\_\_\_."

Surveys take various forms. An outstanding one recently was that made by the Scripps-Howard organization. It centered around an actual inventory of kitchen and bathroom products in many cities. It rated the popularity of various products.

Research is somewhat different from surveys. The California Sunkist growers have indulged in long research regarding vitamins. Research usually is related to scientific work, often in hospitals, clinics and laboratories. It tells of the health effects of a product. Sometimes it is of an engineering character, telling how a mechanical product acts, why it is superior.

Surveys and research are not confined to advertising itself but also to products, how to improve them, how to make them more appealing. The sales and advertising departments profit by such advancements.

Advertisers, media and agencies employ surveys and research. They either conduct them or turn the job over to specialists, of which there are several.

Surveys and research have done much to improve advertising, replacing conjecture with facts. In pioneer days, advertising men had to do a lot of guessing or imagining - today the trend is to facts. Hence surveys and research occupy an ever increasing position of importance.

Except for the scientific side of surveys, there is nothing mysterious about them! You can conduct a miniature survey by asking 10 friends what breakfast food they eat and why. Or ask them: "In your opinion, why does Jack Benny rank first as today's foremost radio personality?" or "Do you favor chain stores? If so, why?" It's easy to get a vote on almost anything - the difficulty is not "framing" the question.

I believe if I were in a city or town outside of the advertising centers, I'd try to land a job with one of the national survey companies as their local representative. Or if I were interested in a local job, I'd make some surveys which would interest the man to whom I was planning to apply.

21. HOW CAN ADVERTISING  
BE IMPROVED?

Although advertising has long justified itself as an economic necessity, it is wise to consider what is said of it negatively. Thus you can be an influence in bettering it - a challenge to your sincerity.

Some say that advertising has been misleading. Today corrective forces, such as the Wheeler-Lea Act, as executed by the Federal Trade Commission, prohibits fraud in advertising. The law takes care of malefactors. Already countless advertisers have received desist orders.

Advertisers, agencies, publications have long joined in a clean-up program. But there are always malefactors. Advertising is a slice of life and life is not perfect. However, today there are more regulations for advertisers than there are for lawyers, doctors or politicians.

Others say that advertising is faulty in using an emotional appeal. In reality, this is a complaint about Americanism, for we are an emotional people. We are an imaginative nation. We are emotional about politics, religion, our families. We are excitable. We are not phlegmatic. In our very conversations we exaggerate, or underscore, to enliven them, to interest our auditors. (In Praise of Exaggeration, page 3)

Advertising is a mirror of the public mind, no more nor less emotional. Personally, I believe some detractors of advertising, themselves emotional about it, mistake emotion for delusion. Of course one is opposed to delusive advertising, but it is taken care of today in the manner I discussed above.

A third complaint is that advertising is an economic waste. This generalization, when pursued, is usually found to be part of some social scheme; for example, one man allies advertising with monopoly, saying that advertising kills off competition. But when we study automobile history, advertising has fostered competition. In foods, it has stimulated competition. So in cigarettes, retailing, travel, etc.

Others, oppositely, turn this competition into a vice and say that Government controlled production would reduce competition in goods and thus make advertising unnecessary - that we have too many makes of automobiles, for example, too many dentifrices, too many brands of groceries, etc.

The defenders of our American economic system are opposed to all forms of regimentation that destroy human initiative - they believe in freedom of manufacture, distribution, and hence selling, merchandising and advertising. They can prove that advertising inspires invention and improvements, that it creates mass production and employment, that it lowers prices while improving quality or increasing quantity. They view advertising as a social, as well as an economic factor, in fostering the American standard of living.

In entering advertising, you must establish your own philosophy of it - unless you believe in it, stay out - unless you can work to its advancement, you'll be out of place.

Study economics and see how you fit advertising - and your career in it - into our ever-changing national life.

There is one inexpensive key to advertising that opens the precious door ..... the weekly magazine called Printers' Ink - a living text-book ..... it brings you into the actual active life of advertising, the "inside" of current campaigns. So my primary suggestion for you is to subscribe to it - \$3.00 per year. The address is: Printers' Ink, 185 Madison Avenue, New York, N.Y.

Another magazine I recommend is Advertising & Selling, a monthly. It contains studious articles on the technique of advertising. Also, it sponsors the Annual Advertising Awards, instituted in 1923 by Edward Bok, as the Harvard Advertising Awards. By studying these Awards in Advertising & Selling, you keep posted on today's best campaigns. For a year's subscription, send \$2.00 to Advertising & Selling, 9 East 38th Street, New York, N.Y.

The best study of advertising is advertising. Read ads in newspapers and magazines. Listen to radio commercials. Observe window advertising, counter display. Study packages and their enclosures.

Now as to text-books, of which there are many. I asked for a recommendation from H. W. Marks, Manager, Readers' Service Department, Printers' Ink - here it is:

"Advertising Copy" (1)  
by George Burton Hotchkiss

"Advertising Ideas"  
by John Caples (2)

"Handbook of Advertising"(2)  
by Weiss, Kendall & Larrabee

"Principles of Advertising"  
by H. K. Nixon (2)

"My Life in Advertising"  
by Claude C. Hopkins (1)

"The New Psychology of Selling  
and Advertising" (4)  
by Henry C. Link

"A Preface to Advertising"  
by Mark O'Dea (2)

"Technique of Advertising Layout"  
by Frank H. Young (3)

"Advertising Media & Markets"  
by B. C. Duffy (5)

"More Profit from Advertising"  
by Kenneth Goode and Carroll  
Rheinstrom (1)

"Effective Marketing"  
by L. Rohe Walter (2)

"Check Lists of Advertising, Selling  
and Merchandising Essentials" (2)  
by C. B. Larrabee and H. W. Marks

"Handbook of Broadcasting"  
by Waldo Abbot (2)

"How to Sell by Mail"  
by Earle A. Buckley (2)

"More Power to Advertising"  
by James R. Adams (1)

"Milestones of Marketing" (4)  
by George Burton Hotchkiss

"Fifty Years of Advertising"  
Anniversary number of Printers' Ink

"Outdoor Advertising"  
by Hugh E. Agnew (2)

PUBLISHERS: (1) Harper & Bros. (2) McGraw-Hill Book Co. (3) Covici-Fried  
(4) MacMillan Co. (5) Prentiss Hall.

23. WHERE CAN I  
GET EXPERIENCE?

As there is a difference of opinion on this subject, I will endeavor to summarize the opinions of several top men.

"I think that there are three main ways," says Albert D. Lasker, former president of Lord & Thomas, "in which a young man can get good training for an advertising career: 1. By working in the sales department of an advertised product. 2. As a reporter, if he wishes to be a copywriter, or as an advertising man in a newspaper office, if he wishes to be a contact agency man. 3. By starting with some small agency where, perforce, he comes in contact with every phase of advertising."

J. Stirling Getchell, head of his own named agency, says:

"I'll tell you what interests me when I'm talking with a man looking for a job.

"If I hear he's been very long in the newspaper business, I know he's a 'self starter'.....and if he's been on the copy desk, that he very likely thinks fast and clearly. Both of these are priceless traits in an ad man.

"If he's had successful retail sales experience, so much the better... but I don't think it's the panacea for all ills. In the last analysis, we in the agency business seldom buy experience. We buy minds. And the development of minds demands far more mysterious chemistry than the simple matter of exposure to experience."

Here is the advice of a leading vocational expert, Walter A. Lowen:

"The man who is seeking employment will find that the door is never locked if he will only seek to know the truth about conditions governing himself. Instead of burdening his thought and imprisoning himself with the weight of the so-called "depression," he should realize that there is always a right place for the EXPRESSION of his talents. If he cannot seem to find a position where all his abilities can be exercised, doubtless he can find a place to express some of his talents if he will only study himself, study his markets - and expose himself intelligently and sufficiently to the possibility of connecting the two."

Again, an agency president, F. B. Ryan of Ruthrauff & Ryan, advises:

"I would say that the best job to train a man for a successful career in advertising is some kind of a selling job - door to door, over the counter or on the road - it doesn't make much difference which. I would consider it better experience to sell a popular product at a low price - one used by both sexes."

24. WHAT KIND OF A JOB  
MIGHT I GET?

To find out the branch of advertising in which you are most likely to succeed, means some survey work on your part. Here are a few routes:

Office Boy: With an advertiser, an agency or a publication or a radio station. The office boy has a wonderful chance to see and hear what is going on. He meets the executives - they're human and contact gives them an interest.

Clerk: This, too, appears humble, but affords an opportunity to "snoop" around, to listen, to observe, to ask intelligent questions.

Stenographer: Many women find this the royal road into advertising. I think there is a dearth of male secretaries, young men who can grow into better jobs. It would be a fine experience to be a secretary to an agency executive or to an advertising manager.

Research: This is a new field of investigation, largely used by advertisers, publications and agencies. People are employed outside to interview people, or inside to gather data. Various research organizations employ people on part-time assignments in every locality - probably where you live.

Through the sales field: We are all impressed by the young man or woman who has been a store clerk or a house-to-house canvasser. Such people have a valuable foundation because they have met the average buyer. If studious, they've analyzed buyers' reactions.

If you want to be a copywriter: The favorite advice is to get a job as a newspaper reporter. Advertising must be newsy. So reportorial training is valuable. Roy Whittier, Vice-president and copy director of Young & Rubicam, lists 15 requisites for the successful advertising writer - imagination, logic, the ability to think, the ability to write, a strong selling instinct, intuition, penetration, sound business judgment, unquenchable curiosity, a questioning attitude, a wide sentimental streak, a liking for people, a sense of humor, the power to visualize and a wide open mind.

If you want to be an artist: This, of course, requires special training of a technical character, but here again I urge the practical, rather than the academic. Don't be too artistic. Study ads and see how practical they are. Note the advance of photography.

If you are not creative: There are profitable departments in advertising concerned with accounting, media buying (by media is meant the place where-in ads are inserted, such as magazines, newspapers, radio, billboards, etc.). Also, there are the production departments, concerned with the mechanical development of advertisements - that is, engravings, electrotypes, typography, etc.

This gives but a sketchy picture of the various main routes to take to get into advertising. Elsewhere in this Guide, other ways are developed, and most of them, you'll find, depend largely upon your own especial aptitude.



25. WHAT'S THE GEOGRAPHY  
OF JOBS?

While the advertising world thinks of New York City as its capital as we think of Washington as today's political capital, or Detroit as the automobile capital - this is by no means all-embracing.

Advertising is practiced all over the United States. A local store or newspaper in a medium-sized city must have some person responsible for its advertising. Manufacturers, scattered all over the country, must have their advertising departments. So there are a lot of "State Capitals" of advertising as well as "County Capitals." In as small a state as Vermont, for example, are a good many advertising jobs for there are numerous national advertisers, many local advertisers. Nebraska, thought of as an agricultural state, has, for example, the advertising department of the Union Pacific Railroad. California has many "growers" associations as Sunkist, Sun-Maid, Walnuts, Prunes, etc. Canvass state after state, and advertising has its place.

True, the big cities would show the majority of advertising people. Agencies, publishers, manufacturing headquarters are located in the Cities. In these advertising centers, one is drawn into advertising circles, such as clubs, associations, conventions. Valuable contacts can be made. Supplemental educational courses can be taken at evening classes.

But a word of caution! I'm not urging you to rush to the train and come to New York or to any adjacent city - unless you've made some preparations or unless you're ready, having no training, for a long siege. It's like rushing off to Hollywood with merely a yearning to get into pictures. Many ambitious youngsters come to New York pitifully prepared who "just want to get into advertising."

One such young man came to me toward the end of a period of unsuccessful applications. It turned out that in his own home town were six opportunities he had overlooked. I urged him to go back to that Massachusetts town and employ the same diligence - after awhile he wrote that he had a job in the advertising department of a manufacturer, now he is really taking a "grammar school" course in advertising and he'll graduate into its "high school" and "college" courses. Then he'll either win promotions there that satisfy him; or he'll show up in New York with a salable background.

I'm not saying there's an opportunity right near you, if you live on a farm or in a village. I'm pointing out, however, the wisdom of looking around you, to the nearest town or city. Of course, if you live in a city, say New York or Chicago, you'll have a wider field of investigation.

I'm pointing out, too, that advertising is nation-wide, that it is not confined to one geographic center. I'm pointing out elsewhere that advertising is a valuable training even if you do not want to enter it directly, that is, if you want to go into selling or merchandising or manufacturing.

Your problem is to decide where you want to live or have to live - how free you are to move about.

26. ARE THERE NEW FIELDS  
IN ADVERTISING?

Within the past few years, jobs in advertising have appeared in previously unexpected places. For example, radio. Ten years ago a scientific experiment, today radio provides a vehicle for advertising that amounts to millions of dollars.

Radio opened up an entirely new advertising technique, not formerly used in printed ads, although there is the basic carry-over of salesmanship. Radio stations everywhere found need for advertising men, as did advertisers and agencies. This personnel is, indeed, youthful - a new generation.

Radio is still in its infancy. Television is just around the corner, and television will want men and women for advertising.

Another example of a new field is what was earlier called propaganda but which is today turned into "Public Relations." This field is just opening up. It is employed by Companies or Associations not necessarily selling products.

For example, The Association of American Railroads has carried on a "Public Relations" campaign in the national magazines, educating the public not selling transportation. "Nation's Business," the magazine of the National Chamber of Commerce, likewise has conducted an educational campaign. General Motors has its Director of Public Relations, a highly paid executive.

In some cases this Public Relations work employs advertising as a corrective influence, when a Company or a group industry feels it is being misrepresented. The entry of politics in business has brought a new feeling that Business must become more articulate.

In earlier days, Business lobbied among politicians in Washington. Today Business is going direct to the public.

I point out these new fields - Radio, Television, Public Relations - to get you to exercise your imagination and to show you how advertising is keeping pace with these changing times.

The new day in advertising causes us to analyze how the new men must approach it, what they must contribute.

"The man in the street would answer, merely a glib pen and an inventive mind; but he would be wrong - utterly wrong," says Sir William Crawford. "The advertising man of today is selling goods in the face of fierce competition. He must have a fighting mentality. He is selling the goods by virtue of his understanding of the proposition those goods represent - manufacture, distribution and markets. He must have the clear, orderly mind that can grasp and hold an intricate organization in its entirety. Because he is selling goods to other people he must have the mind that can adapt itself to the thoughts of minds other than his own. And because he must think not only in terms of the present, but of the future, which his advertising will in each case help to mould, he must have that undefinable something we know as 'vision'."



27. WHAT IS MY FUTURE  
IN ADVERTISING?

This is an era of transition in American life and in American business. It follows that any part of it is also in transition, as advertising is. It has been changing for a long time - going through growing pains.

Much modern advertising came out of old-time patent medicine advertising, some of which was fraudulent. Advertising, like selling, like manufacturing, has not always been ethically perfect. Bad merchandise, bad selling tactics, bad advertising are now widely condemned. Circus-type advertising, too, is not so effective today. Fraudulent advertising is now illegal, due to Government regulations.

So one should not enter advertising with the idea of using it as a snare for a lot of suckers. That day is past. Advertising is not a "game" any more. I can't say it is lily-white in ethics, because humanity isn't lily-white yet, but advertising is no mere bunco-game for fooling boobs.

More and more advertising is put to the cold test of selling goods. Fewer people view it as a mysterious miracle. True, in earlier days, it attracted "slickers" but today and tomorrow it needs sound, honest people who will practice it properly.

Such men have emerged - they are making the big money. Your future in advertising depends on your approach to it, your seriousness. If you think of it as an easy way to palm off worthless goods to yokels, keep out of it. You won't fit. You're behind the times. Slickers aren't wanted today in the advertising world.

I'm not saying there's anything sanctified or holy about advertising - I'm merely pointing out that it has kept pace with modern barter. Advertising must perform an economic service to justify its existence; I point out, too, that barter is as old as Time and is not likely to be discontinued as long as this is a democratic Republic.

I am one who believes there are wonderful opportunities in advertising for those about to enter it. I think it is a greater sales power than ever. It is more stabilized. It is winning new respect by serious economists. Its enemies are less critical, now that its former deficiencies are corrected.

Advertising - in its new meaning - is not uneconomic or anti-social. Again and again, it is proved that advertising is an essential cog in distribution and that it encourages better products at lower prices. It helps mass production, mass employment.

As one entering advertising, you have a serious responsibility. You may find it glamorous and profitable, but you must also accept a duty towards it - you must be of the new generation which improves it, makes it more efficient.

As if you were going into politics or a profession, you must promote the good and correct the bad. Advertising is ever-changing and you will profit by its change, if you're progressive. You must be proud to be in advertising, and the advertising world must be proud of you.

I hope that I am understandingly sympathetic with the questioning youth of today, some of whom seem to feel that the past offered greater opportunities and that in today's topsy-turvy world many are barred from opportunity.

I've met and corresponded with many young, hard-boiled realists. I'm sorry to say that a few of them, behind their defensive bluster, are really whiners, people who believe the world owes them something.

With the danger of being misjudged, I venture to state that I am one who believes that there is a world of Tomorrows with undreamed-of opportunities ..... there have been Hard Times before ..... when I think of the Railroad Kings of Yesterday, I think of the Air Kings of Tomorrow, when I think of the development of early communication such as the telegraph and telephone, I think of the miracle of radio ..... when I think of primitive handbills and early ads, I think of Tomorrow's television.

Opportunities are past? ..... A thousand times NO! The world is waiting for Tomorrow's leaders ..... for you, if you have faith in yourself, if you are enough of an extrovert to want to be helpful to others, and can employ advertising accordingly.

"It is the individual who is not interested in his fellow men," says Alfred Adler, the noted psychologist, "who has the greatest difficulties in life -- it is from among such individuals that all human failures spring."

Advertising is in a state of flux. Its yesterday's men are passing on. Advertising needs new people with new ideas, new outlooks. Tomorrow's advertising must be guided by men who are different than yesterday's leaders. You can profit by the past pioneering, so have no disrespect for those who stumbled through the wilderness. They provided your path.

I realize the limitations of this Guide, in all humility, as I know "A Preface to Advertising" is incomplete ..... I have tried to be encouraging; I urge you to minimize your shortcomings and to exact of yourself the fullest utilization of your powers.

Be courageous. Be individualistic to the point of selfishness over the employment of your precious time. Be egoistic but never egotistic.

Don't be a weakling, claiming that others succeeded "because Times were different." To be constantly rebellious over the past is to live in it, when Today and Tomorrow should be your chief considerations.

Patience ..... may I urge it? Planned patience, I mean, not resignation. Planned progress, better slow than skyrockety. "Goethe carried the conception of Faust in his mind for thirty years," writes Jules Payot in "The Education of the Will." "It took all that time for his idea to germinate and grow." Newton, by constantly thinking about an idea, verified his discovery of universal gravitation after many years.

If, five or ten years from now, you remember back to this Guide as one of your inspirations, I will have been repaid ..... just as in writing this I recall one who gave me a helping hand when I was twenty, a friend to whom I am eternally indebted.

AN ASSIGNMENT

the purpose of which is to revise  
this material into a new and  
better edition.

Upon completion, please mail  
to

Mark O'Dea  
400 Madison Avenue  
New York City.

1. Below are listed the 28 questions herein asked and answered.  
Number in their order the five you found most helpful.

What is advertising?  
Must I first study advertising's history?  
What's "Media?"  
What's an advertising agency?  
What about the advertiser?  
What is "Consumer demand?"  
What is the low-down on aptitude?  
Must I have selling experience?  
Must I be artistic or literary?  
Are advertising geniuses born that way?  
What is creative thinking?  
What is the greatest mistake I might make?  
How can I analyze problems?  
What should I do with my ideas?  
What is "Copy?"  
How can I make people buy?  
What makes people read ads?  
How does an ad get published?  
How are ads judged?  
What's a survey - what's research?  
How can advertising be improved?  
What should I read?  
Where can I get experience?  
What kind of a job might I get?  
What's the geography of jobs?  
Are there new fields in advertising?  
What is my future in advertising?  
"So what!" and "Oh, yeah?"

2. Next, cross out the five you found least helpful.
3. Finally, on the back of this sheet write out one, two or three -  
no more - questions in full that you believe would be helpful in  
this Series.

YOUR NAME.....  
COLUMBIA  
ADDRESS.....  
UNIVERSITY  
CITY.....STATE.....  
LIBRARY

Would it help you to know (after 1,000 assignments are studied) the composite votes on #1 and #2? If so, X here ☐.

COLUMBIA UNIVERSITY LIBRARIES



0041409817

D253

Od23

O'Dea, Mark

Advertising as a career.

*Charles R. Buntley*

MAR 16 1950

*7/2 Fennel*

D 253

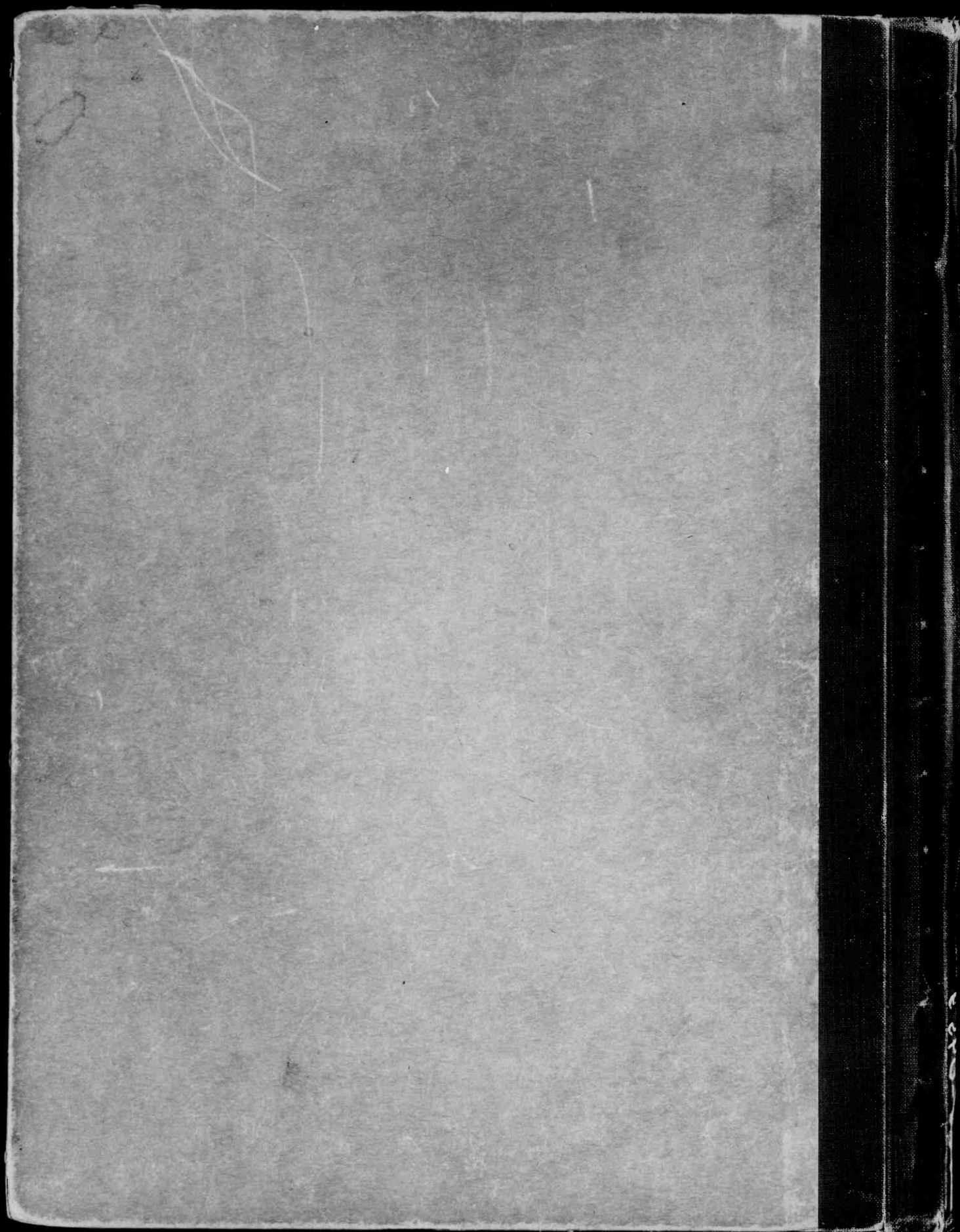
Od23

MSH 01098.

NEH

APR 06 1994

JUN 1 1940



*END OF  
TITLE*